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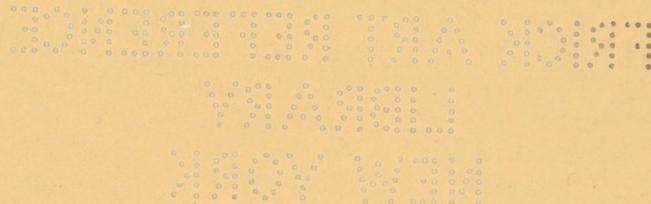


**MEMORIAL EXHIBITION
OF PAINTINGS
BY J. FRANCIS MURPHY**

THE LOTOS CLUB
EXHIBITION
OF PAINTINGS
BY J. FRANCIS MURPHY

**SATURDAY EVENING
NOVEMBER 26, 1921
AND FOLLOWING DAYS**

An October Jacobson 1899
Silver medal Pan American
get photo



**EXHIBITION OF PAINTINGS
BY J. FRANCIS MURPHY**

**SATURDAY EVENING
NOVEMBER 26, 1921
AND FOLLOWING DAYS**

JOHN FRANCIS MURPHY

1853-1921

IF it is true that a work of art be "Nature seen through a temperament," what better illustration could we find of that hackneyed axiom of art-criticism than the paintings of John Francis Murphy?

Nearly two years ago, an exhibition of the works of Corot, Cazin and Monticelli enabled visitors of the Lotos Club to appreciate the interpretation of nature by the individual temperaments of three great French artists. Today, a stately array of seventy-five chosen works, teaches us to worship nature through the eyes of the most sincere and most religious of America's modern artists.

The tradition of this nature-worship, of this feeling for the beauty of the landscape reaches far back. Virgil expressed it by his verse, and Titian by his brush, in the few genuine landscapes he has left us. From Venice, the connecting thread carries us to the Netherlands, to Rubens, to Ruisdael, to Hobbema, to Van Goyen. From there, we skip a hundred years and more until Constable carries us over to England and Corot brings us back to the Continent. In the nineteenth century, French landscape painters, with the Barbizon school and later on the great Impressionists, teach the artistic world an inspiring and beautiful lesson.

Nowhere has their call for truth and beauty found a more wonderful response than in America. In no country has their beneficial influence awakened a greater store of dormant genius; without Corot, we might never have had an Inness, a Homer, a Wyant or a Martin, four great artists, worthy of admiration and of envy from the whole world of painting. Neither would we have had a John Francis Murphy, uniting in his art the finest European tradition and the purest American qualities.

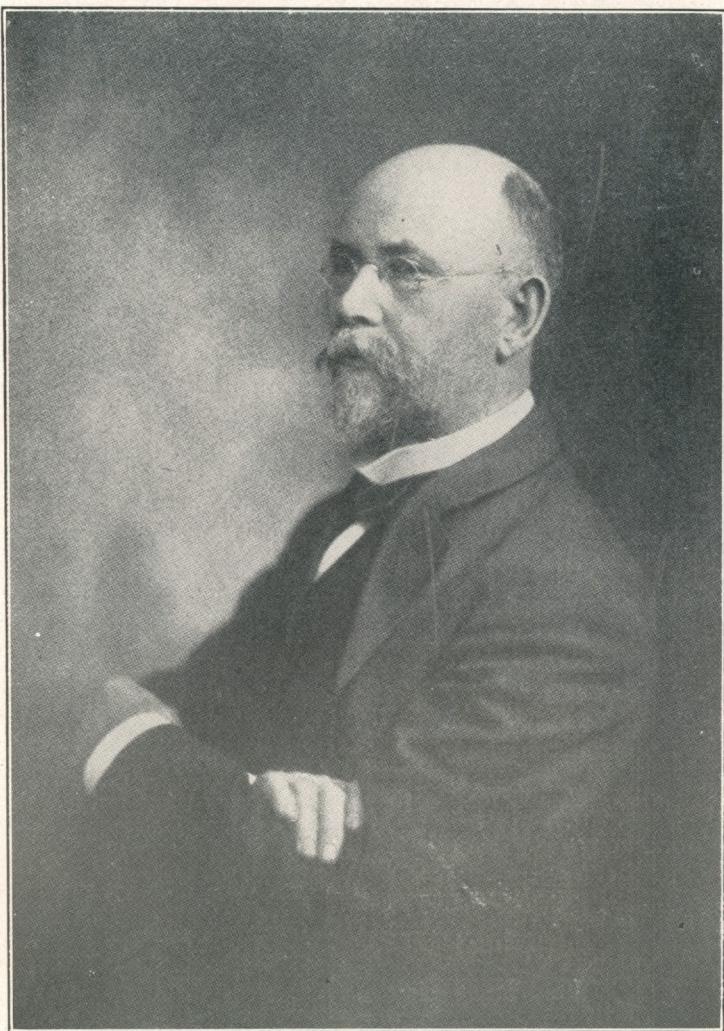
Of his biography, so well known to all his admirers, nothing need here be said; of his refined and generous personality, how could we add to that which all his pictures tell us? Did he not paint with his very soul and was it not a lovable soul? Can we fail to be in sympathy with these stately trees "indistinct in the twilight" or half-veiled by the glamour of a misty dawn? Can any hue glow richer than these golden leaves and silvery skies?

As for his technique, can anything equal his probity, his perpetual sincerity to the great causes of life, labour and beauty?

John Francis Murphy was a great patriot; he loved his country and has painted it in tints of an everlasting freshness. A fine and scrupulous draughtsman, he has sought to express and preserve for future generations the beauty he had before his eyes. With what striking success, this exhibition shows. His works can await without fear the verdict of posterity. John Francis Murphy will stand out as one of the greatest American painters of the close of the nineteenth century, as one of the truly immortal poets of the brush.

Seymour de Ricci.

45947



JOHN FRANCIS MURPHY

Courtesy of WILLIAM MACBETH, INC.

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whose generous cooperation in
lending their pictures has made
this exhibition possible.

TITLES OF PAINTINGS

large 1901 1 A Hillside Farm *Mr Baldwin*

18x12w 1919 *fine*) 2 Edge of a Clearing

3 Landscape

4 Morning

5 October

fine 1906 6 Rain

7 Road to an Old Farm

fin got photo - 8 Showers *dear with girls*

20x14 w *fin delicate* 9 The Brook

soft grey No 10 Upland Pastures Morning

11 Grey Day

12 Meadow Pool

13 Summer

14 Sunset

15 November Morning

16 Woods in Autumn

17 A Clearing

good large *better 1908* 18 Barn and Stable *The Yerba Hill 18x24*

19 Corner of a Wood Lot

20 Indian Summer

21 In June

22 Upland Farm

23 Autumn

large x

abt 6 x 10

- 24 Afternoon Sunlight
25 Early Landscape
x 26 Russet Season 1907
27 Sunlit Stubble
28 Sunny Hillside

29 Autumnal

- 30 Indian Summer *m. Shipler*
31 In the Shadow of the Hills ~~1902~~ to Amherst 1910

32 The End of the Day *m. Shipler*

33 Golden Autumn.

34 Hazy October 1902 very soft autumn color

35 Late September

36 November Afternoon

37 October Day *Terry*

Be sure to photo this

38 A Hillside Farm

39 Indian Summer

40 On the Meadow

41 October Afternoon

42 Landscape

43 Landscape

44 Landscape

get photo 1899 x 45 Summer

46 An Opening in the Woods

47 Autumn

48 Landscape

x 49 The Storm 1894

- 10x16 1892 ~~autumn color~~
- photo fine 1909
- large fine -
- large 1919
- ~~photo~~
- large & best of green
- get photo 66
- large fine deep
- old print 1894
- 50 August Afternoon
 - 51 Early Autumn
 - 52 Gray Day
 - 53 Indian Summer ('84 got photo)
 - 54 Indian Summer ~~old to gray~~
 - 55 In October
 - 56 Old Wood Lot
 - 57 Sugar House ¹⁹⁰¹ on Shepherd
 - 58 Sundown
 - 59 Valley Farm
 - 60 Yellow Hill
 - 61 A Gleam of Light
 - 62 In June
 - 63 October Morning
 - 64 On the Uplands
 - 65 Summer
 - 66 Afternoon in September
 - 67 Misty Day ^{Geo S. Palmer}
 - 68 September Morning
 - 69 The Brook
 - 70 November Grays
 - 71 The Russet Season
 - 72 October Afternoon
 - 73 Landscape
 - 74 Landscape
 - 75 Summer Morning

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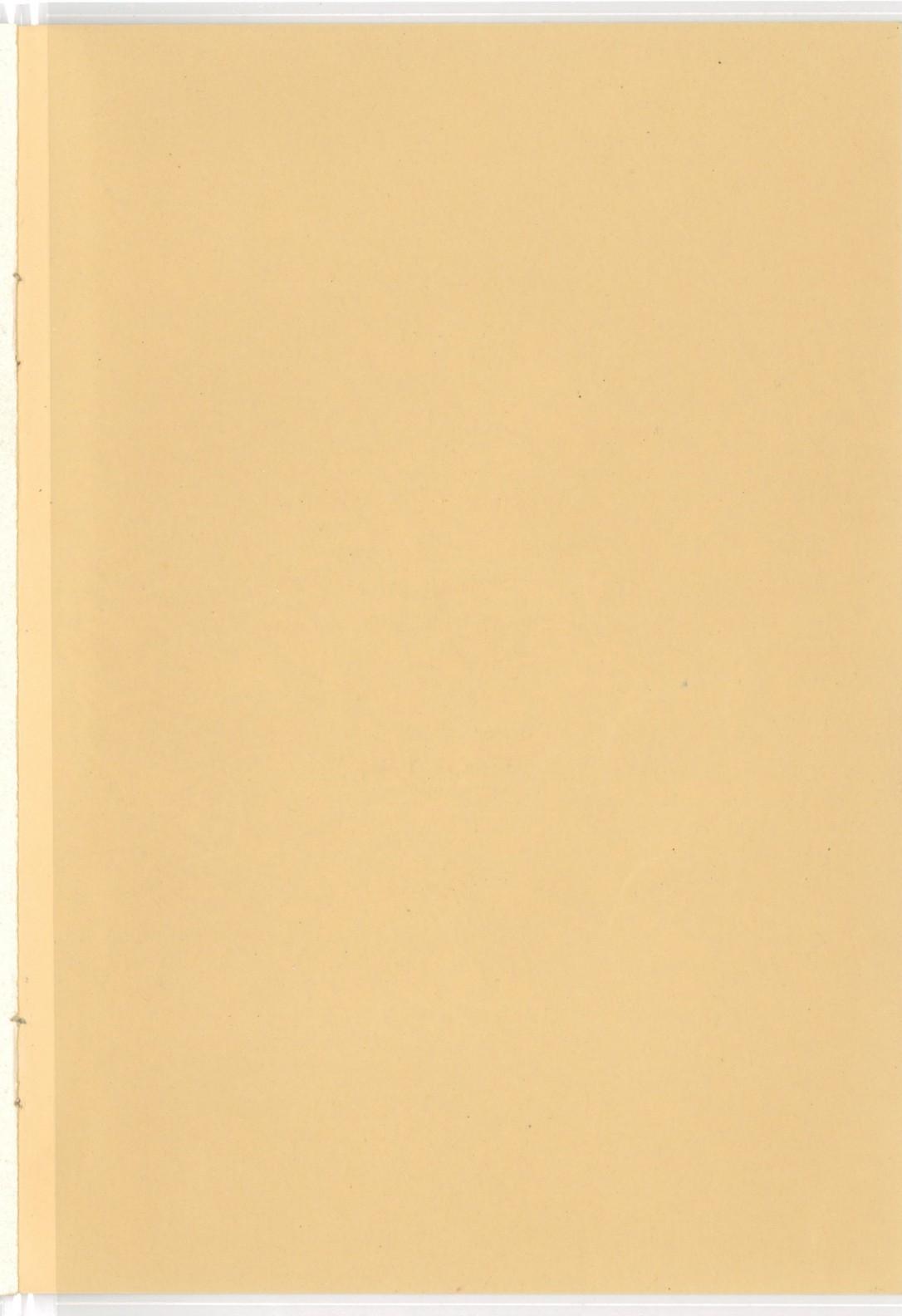
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